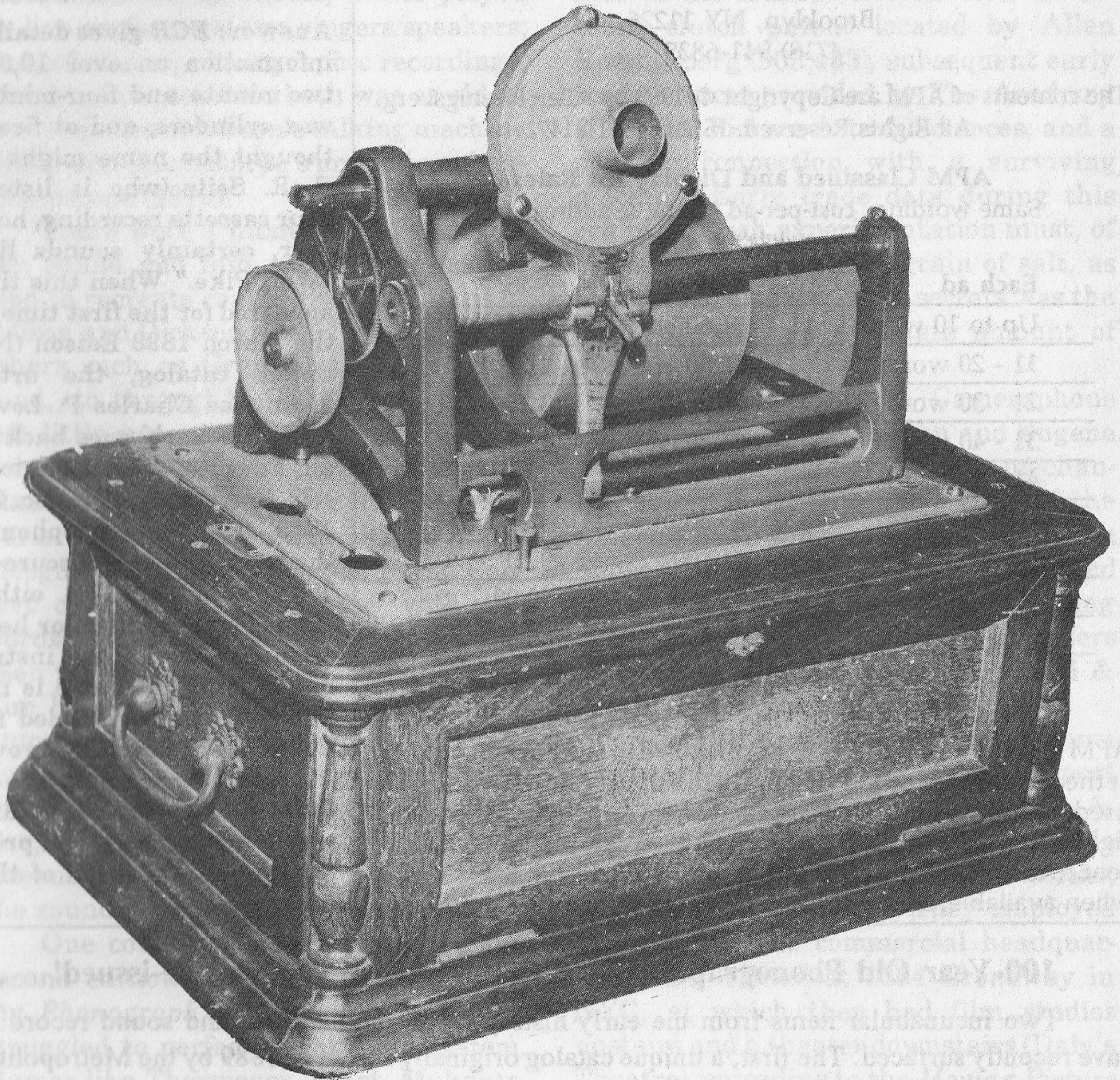


ANTIQUE PHONOGRAPH MONTHLY

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APM ARCHIVES OF RECORDED SOUND

ISSUE Nº 89



A Graphophone by any other name?

Lights! Cameraphone! Action!

The Early Sound Movies of Norton, Whitman, & Fitch

by Doug DeFeis

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DEAR APM:

Question: I have an Edison brown wax cylinder, #3002, entitled *Brilliant Galop*. The xylophonist is announced as William Pike, but this artist is not listed in your book *ECR, 1889-1912*. What's the story? M.K., Monrovia, CA

Answer: *ECR* gives detailed information on over 10,000 two-minute and four-minute wax cylinders, and at first I thought the name might be E. R. Seitz (who is listed); your cassette recording, however, certainly sounds like "Wm. Pike." When this title appeared for the first time in the March 1898 Edison (National) catalog, the artist given was Charles P. Lowe. The title itself goes back to an Edison North American selection recorded on Dec. 24, 1889, but the xylophonist there was the now obscure A. T. Van Winkle. So either Pike is a pseudonym or he is an unknown Edison instrumentalist. That name is not known to have recorded for Columbia or any other brown wax cylinder company either. We will be glad to award any of our readers a special prize for the identification of this individual. ☉

100-Year-Old Phonograph/Record Catalogs Discovered & Re-issued!

Two incunabular items from the early history of the phonograph and sound recording have recently surfaced. The first, a unique catalog originally issued in 1889 by the Metropolitan Phonograph Company of NYC, measures about 5" by 6½", and contains several beautiful line engravings of early phonographs. Originally found with the Block Collection, the re-issued booklet has been enhanced with patent drawings of the wooden record containers, and holds 36 pages of fascinating information (Class M & Treadle), predictions, testimonials, etc. If ordered separately from APM, send us a book of US stamps (\$5.80). Otherwise, please use the form.

The second item was recently discovered and reprinted by Symposium Records in England, but lists 200 missing *American* titles from the famed numerical series of the North American Phonograph Co. (Nov. 1, 1893). Readers of *Edison Cylinder Records, 1889-1912* will be especially pleased to have this information (#600 - 802), as many new artists and songs have been identified for the first time: A. D. Fohs, Joe Johnson, George W. Johnson, Mart Stevens, Leoni and Everett, Waber Ellis, Al. Reeves, Frank Goede, Herbert Holcombe, Chelsea City Quartette, Manhattan Quartette, J. W. Harrington, and John Walsh. It is eight pages long, measuring 6" by 8", and may be ordered separately for ten 1st class stamps or use the order blank. *[Please note that "ECR, 1889-1912" will be going out of print soon]*

Lights! Cameraphone! Action!

Doug DeFeis

The silent films were rarely silent, even at the beginning. Up until 1927, motion pictures were usually accompanied by one or more of the following: mechanical sound effects; music played by live performers; live singers/speakers; and, of course, phonographic recordings. The dream to combine both was as old as the invention of Edison's talking machine (1877) and Donisthorpe's projecting phenakistoscope (1876).

There were a number of attempts to join sound and film as inventors struggled to recreate reality. But the plans of Edison and Dickson as early as 1889, and others such as Gratioulet, Lioret, Dusaud, etc. through the turn of the century left little permanent effects on the art. Some brown wax cylinders from Clement-Maurice's 1900 *Phono-Cinema Theatre* of Paris were rediscovered in 1930 by Felix Mesguisch, and some molded Pathé Concert cylinders (5" diameter) with the words *Phono-Cinema* on the rim have been found recently by Mark Ulano and Tim Fabrizio. However, J. Greenbaum's Summer 1908 *Synchroscope* of Caruso singing, exhibited by Carl Laemmle at the Majestic Theatre in Evansville, Indiana, has been lost, although according to Greenbaum's British patent 7426 of 1909, the sound was supplied by disc records.

One could also browse through the second edition of *The Patent History of the Phonograph* and see how inventors struggled to perfect a workable system. Names like Thormeyer, Amet, Mukautz, Hammett, Fritts, Huelsmeyer, Schaefer, Gaumont, Dirzuweit, Kitsee, Poulsen, Ries, Poliakoff, and Messter are now little known, but all succeeded in obtaining patents here or abroad, in some cases even moving from prototypes to production (with paid admission).

One of the earliest successful attempts to link recorded sound with projected motion pictures in this country was the work of the National Cameraphone Co. of New York (incorp. 1907). An examination into the type of system and the people involved, both directly and indi-

rectly, is being addressed in these pages for the first time. Much new light has been shed on this pioneering effort as a result of the discovery of a series of legal files at the Edison Historic Site, an obscure clutch patent located by Allen Koenigsberg (903,493), subsequent early trade sources provided by The Academy of Motion Picture Arts & Sciences, and a possible connection with a surviving machine. Early trade data during this era of feverish experimentation must, of course, be taken with a grain of salt, as the inevitable cloaking of secrets was the norm, as well as a certain amount of puffery.

The founders of the Cameraphone Co. were James A. Whitman and Eugene E. Norton (who was previously a mechanical engineer at the home factory of the American Graphophone Co.). Norton himself hailed from Bridgeport CT and had also been instrumental in developing various processes for molding cylinders for mass production (patents 785,316 & 785,317).

The Cameraphone Co. had its own factory at 423 Waters St. in Bridgeport that was managed by Norton while A. A. Stevenson (formerly the foreman of the tool room at the Graphophone works), was the superintendent. They employed 24 people. Their commercial headquarters were located at 1164 Broadway in NYC, at which they had film studios upstairs and a theater downstairs (Daly's Theatre), according to the *Moving Picture World* of April 25, 1908: "The company at its New York gallery rehearses the players and makes the moving picture exposures and Graphophone records, thus obtaining the music, noises & sounds which properly accompany the action."

After a period of continuous experimentation in which they were said to have utilized "every available mechanical & electrical device available to them", The Cameraphone Co. held its first public exhibition on Monday evening, June 10, 1907, at Oscar Hammerstein's Paradise Roof Garden, over the Belasco and Victo-

EXHIBITS IN DETAIL.

Block 74 and Block 23 Liberal Arts Building.

1. Original model Bell and Taintor Graphophone, 1886. Operated by treadle.
2. Original model Graphophone for making two records simultaneously, 1888. Operated by treadle.
3. Original model Type "K" Commercial Graphophone. Operated by battery motor.
4. Original model Macdonald Spring Motor. The first spring motor used on a talking machine.
5. Original model Type "A" Graphophone, main machine. The first practical clock work talking machine.
6. Original model Home Grand Graphophone. Macdonald's patent of 1898.
7. Combination Graphophone, Type "AB." to be used either with ordinary cylinder records or Grand records. Operated with clock mechanism, 1900.
8. Multiplex Grand Graphophone, designed for the Paris Exposition, 1900. Original purchased by the Shah of Persia. The largest talking machine ever constructed. Uses a giant cylinder and plays three separate records simultaneously. Arranged so that music may be divided into parts, one horn playing bass and contralto, the second tenor and the third piano or orchestral accompaniment. Can also be used with one selection, making a Grand record to run over twenty minutes at one playing.
9. The smallest talking-machine ever constructed. Manufactured especially for the Shah of Persia at the factory of the American Graphophone Company.
10. The Quadruple Disc Graphophone, designed and built especially for the Louisiana Purchase Exposition. The only machine of its kind in the world. Plays four records simultaneously, presenting a means of giving exhibitions in large halls, for advertising purposes, campaign work and like uses, wherein a great volume of sound, combined with clearness of articulation is desired.
11. Graphophone for playing metal disc records, the latest development of the talking-machine art, opening up a new field and new possibilities in the recording and reproducing of sound. The records are permanent and made by an entirely new process. A very important feature of this machine is a new and improved form of disc reproducer, wherein there is no necessity for changing the needle after each reproduction.
12. The new Metal Disc Records.
13. Original models showing evolution of recorders and reproducers for Graphophones.
14. A complete exhibit of all styles of Columbia Cylinder Graphophones now catalogued.
Type "A-Q" \$5.00 Type "Q-C" \$10.00 Type "A-O" \$30.00 Type "A-Z" \$40.00
Type "Q" 7.50 Type "A-T" 20.00 Type "A-W" 35.00 Type "H-G" 100.00
15. A complete exhibit of all styles of Columbia Disc Graphophones now catalogued.
Type "A-U" \$12.00 Type "A-J" \$22.50 Type "A-Y" \$50.00
Type "A-K" 15.00 Type "A-H" 30.00 Type "A-R" 70.00
16. A complete exhibit of Commercial Graphophones as used in business; shown in block 23.
Type "C." operated by clock mechanism, run one hour at one winding; price, \$50.00.
Type "CE." arranged for two-volt battery; price, including battery, \$62.50.
Type "CI." arranged to run from an incandescent light wire; price, \$60.00.
17. Columbia Blank Cylinders; Type "P." 20c; Type "C." 30c.
18. Columbia Shaving Machine, to shave either "P" or "C" cylinders. Shown in block 23.
19. The Graphophone as a teacher of languages. The Rosenthal method.
 - (a). Complete German Series, with books.
 - (b). Complete French Series, with books.
 - (c). Complete Spanish Series, with books.
 - (d). Complete English Series, with books.
20. A complete international line of Columbia Gold Moulded Superhardened Cylinder Records (XP.); 25c each, enclosed in special Columbia felt-lined cylinder box.
21. Columbia Grand Records. The development of Macdonald's discovery of 1898.
22. Giant Cylinder Records, especially manufactured for use on Multiplex Grand Graphophone.
23. A complete International line of Columbia Disc Records.
 - (a) 7 inch Records.
 - (b) 10 inch Records.
 - (c) 14 inch Records.
24. Columbia Disc Records, 10 inches in diameter, to be played on both sides. Two selections on one disc. The Double Disc.
25. Oak and Mahogany Cabinets, specially designed as an appropriate rest or stand for the Graphophone in the home and affording a suitable means for compactly and conveniently storing cylinder and Disc Records.
26. Columbia Souvenir Cylinders, for free distribution to the public.
27. Columbia Miniature Discs, for free distribution to the public.
28. The High-am-o-phone, the loudest sound-reproducing machine in the world, Daniel Higham inventor.

GUARANTEE.

All Machines and Records exhibited by the Columbia Phonograph Company are exactly as offered and sold by our forty sales depots throughout the world. No special finish has been given to any part of the exhibit.

All records exhibited are guaranteed to be original Columbia Records. No imported records of foreign companies are offered or sold as Columbia Records.

Last but not least: This fascinating inventory sheet shows Daniel Higham's loud-talking cylinder machine exhibited at the St. Louis World's Fair of 1904 (#28). [*Lest Ye Forget*]

April 4, 1908.

Jos. F. McCoy, Esq.,
c/o National Phonograph Company,
10 Fifth Ave.,
New York N.Y.

Dear Sir:-

I was informed in Washington that the Cameraphone Company of New York are making moving pictures for use in connection with phonographic reproduction. So far, they have made at least one long film, entitled "Way Down East". Kindly look up this concern and let me know what you learn about them.

Yours very truly,

[Frank L. Dyer]

FLD/ARK.

General Counsel.

The Edison forces swing into action with McCoy as they learn of their new competition.

ria theaters in NYC. Hammerstein, who was an early fan of the system, had (perhaps prematurely) coaxed Norton and Whitman to promptly exhibit the talking films; the company had only been incorporated in NY on March 26. This misjudgment might be evident since they closed the next day. The lack of success was attributed to the general surroundings not being conducive to the use of sound films.

Undaunted, the organization recapitalized and their system soon became available for lease to exhibitors. Around this time (Summer 1908), they had changed their name and re-incorporated with the same staff, only altering their trademark to The Cameraphone Co., with supposed headquarters in Phoenix, AZ. Productions were simultaneously exhibited on a large scale in Chicago, Pueblo, Norfolk, Baltimore, Youngstown, Helena, Oakland, etc., to mixed reviews. These exhibitions were typically vaudeville

style shorts of music and comedy, with only a few dramatic scenes being produced (e.g. *Rip Van Winkle*). This represented the first instances in this country where popular stars of the day appeared on the "silver screen" (actually a sheet of fine China silk) singing the songs and telling the jokes that made them famous. (However some reviewers of the day had their doubts about whether the voices they were hearing were truly those of their favorite stars, but more on that later.) Among the authentic luminaries were Eva Tanguay, Stella Mayhew, and Lew Fields.

It was around this time, in May of 1908, that Edison's watchdog and personal legal advisor, Frank Dyer, got early wind of the Cameraphone activities and contacted the ever-loyal Joseph McCoy to send another industrial spy out to observe them. Frank Mackey (Edison's agent), accompanied by a lens salesman named Jules Martin, visited the Broad-

"The National
Cameraphone Co.
Top Floor"
Sign in stairs - 2nd floor?
1215 Broadway (on door)
"The Big Top Tree"
P.M.
12.07 to 12.10 A.M.
April 27, 1908
Jules Martin
On Camera
Cinematograph
Pathe Freres.

key testified that when he saw the actors, they were on stage being filmed while pantomiming their scene in silence. This is significant because it proves that the sequences were filmed first and the recording artists "dubbed" their voices to the images on the screen. This would later change as Cameraphone's general manager, Carl Herbert, admitted that this method had been a waste of time and money, as far better results were obtained by filming the players lip-synching to the previously recorded cylinder.

There are basically two reasons why there was a separate treatment of both sound and film; firstly, the lack of synchronization between the recording phonograph and the camera filming the sequence, and second, the lack of a sensitive recording phonograph that could succeed in getting speech and ancillary sounds onto the cylinder from a distance, without showing the horn in scene being filmed. Edison also had great difficulty in overcoming the latter problem six years later with his *Kinetophone*. Without having synchronization at the filming stage, the difficulty of synchronization at playback was compounded. It is to this issue that Norton addressed himself in March of 1908, patenting a clutch device to disengage the projector when its speed ran ahead of the phonograph reproducing the sound (pat. 903,493). Although the patent also covers applying a modified clutch to the phonograph, the action of disengaging the phonograph from its motive power resulted in undesirable variations in pitch. So it can be seen that the phonograph was the dominant stand alone device in the system, with the projector operator using a clutch (electromagnetically) to slow down and a hand-crank to speed up the images on the screen to conform with the sounds coming from the phonograph. All this was done mechanically (with the exception of low-voltage buzzers and lights used to cue the operators to start and synch both systems) because at that time electric-motor-driven picture machines for public exhibition were restricted due to the fire regulation codes in the United States. This explains why the electrical connected-shaft systems then being used in Europe

Edison's agent reports a Cameraphone show.

way headquarters and went up to the studio on the 4th floor and observed the actual filming of scenes. What Edison's agents were apparently looking for was any means to halt the Cameraphone productions. What they found was the use of a Camera apparatus (manufactured by Pathé-Frères) which infringed on the newly formed Motion Picture Patent Co.-acquired Pathé Patent. (This trust, formed by Edison's Attorney Frank L. Dyer, would have a strong grip on this new industry for many of the formative years.) Edison's agents moved to sue (in equity), but by that time the Cameraphone interests had already changed names and reincorporated in Arizona as noted above), thus stalling the proceedings. Many letters exist at West Orange which chronicle the legal jockeying of these two interests. One of particular interest discusses the practical difficulty of getting Eastman's Film Co. as a legal witness for the Edison interests.

It is through the visits of the industrial spy Mackey (and later, John Scull) that we can get an understanding of how their system operated at this time. Mac-

never got a toe-hold here and why Edison's *Kinetophone* had to rely on a separate and elaborate system of belts and pulleys six years later.)

Perhaps the greatest shortcoming in all the attempts to successfully exhibit early sound films was not the lack of synchronization, but the lack of suitable amplification. The added expense of producing and exhibiting talking pictures required showings in larger venues where much greater volume would be needed; silent films, which usually cost the exhibitor thirty to sixty dollars a week, would usually employ one operator whereas "talking" films and records would run sixty to one hundred dollars a week and two experienced operators to exhibit. Carl Herbert, the general manager of the Cameraphone Co., who had previously made his name directing the Telharmonic System of Electric Music in NY (transmitted telephonically), was quoted in an *MPW* interview in March of 1909: "To amplify or increase reproduced sound has involved the vain outlay of fortunes by now and will probably continue to do so." In an interesting comparison of Cylinder machine technology vs Disc machine technology, Herbert went on to state: "The novice naturally thinks of the disc as the highest type. While it has its merits, it also has its faults. The fine disc machine gives a mellower, more human quality than the cylinder phonograph, but the steady scratch of its needle is harsh and it is weak on clarity of enunciation. In sustained tones, such as a band or singing records (not comic), this is not a serious fault, but for talking records it is painfully evident. Again, the loudest disc phonograph has not the volume or carrying power of the loudest cylinder machine. In fact the sound of a disc machine cannot, save in a very small hall, be projected successfully through the sheet and thus seem to issue from the very mouths of the characters, but must be placed at one side leaving the horn open and unobstructed."

The persistent problem of lack of volume during the height of the acoustic era, led earlier attempts at exhibiting "talkies" down daring roads that eventually wound up in blind alleys. In France,

an early system debuted at the Paris exposition in 1900 called the *Phonorama* (C.F. Dussaud) which used simultaneous recordings on up to twelve phonographs, in which each member of the audience watched the films while listening through individual listening tubes to the synchronized sounds of the machines. (These films were also colored by hand at Gaumont's Studio!) Henri Lioret and Gratioulet's Phono-Cinema-Theater, in their successful European tour of 1900-01, utilized a Lioretgraph *L'Eclatant* with large wax cylinders and an impressive morning glory horn. A poster depicting the use of the 5" phonograph was pictured on the cover of *APM*, vol. V, no. 5. Léon Gaumont, also of France, developed the *Chronophone* which in 1903 utilized a telephonic connection to a phonograph which had horn(s) behind the screen which were moved about by hand to follow the action on the screen! (Gaumont had better success with the adaptation of C. A. Parsons' compressed air *Auxetophone* in 1911.) Another pioneering experimental U.S. system developed by George Spoor utilized a Columbia AG *Grand Graphophone* with 5" diameter celluloid cylinders (see the above *APM* article by Tim Fabrizio). Artifacts from this proposed system indicate the use of a linked-shaft system and giant celluloid cylinders, contemplated up to 12" long and 100 "grooves" per inch to give fifteen minutes of playing time. The Spoor experiments (the machine was found among his estate) seems to date from 1905. The single surviving record, with its snappy Chicago dialogue and distinct sound effects, probably represents the first simultaneous recording of sound and film in this country. However, it appears that they weren't successful in getting the financial backing to exhibit the system commercially.

The Cameraphone Co. apparently chose from the very beginning to use machines based around the Higham Friction Reproducer (*Twentieth Century BC*). This was disclosed in May of 1908, in a trade journal called *The Columbia Record*, which erroneously credited Cameraphone's attorney Francis Fitch and Pres. J. A. Whitman as the co-inventors.



Summer is the "BC" Season

May 1908

The "BC" Columbia Graphophone has been put to a unique and truly wonderful use by the Cameraphone Company, 1161 Broadway, New York City. This progressive concern has so perfectly combined it

of one combined performance. The interlocutor is seen to come forward and announce the song. He speaks, and the words come from the Graphophone in perfect accordance with the movements of his lips. He retires and the end man steps out. He sings his song with every appropriate gesture, the words and music all the while coming from the Graphophone. The bones and tambourines are heard and seen at the end of the song in exactly the same way. The success of this ingenious and thoroughly practical device bids fair to be phenomenal.

One of the most successful of the combined songs and moving pictures is the famous "Smile, Smile, Smile" from Lew Field's latest production here illustrated. This is one of the numbers that have made "The Girl Behind the Counter" known far and wide. People who have seen it on the stage and afterwards on the Cameraphone have been astounded at the reality of the illusion.

Another scene marvellous in every respect, is from "Rip Van Winkle," with Joseph Jefferson in the part so inseparably connected with his name. So perfect is every detail that Mr. Jefferson's voice can be easily recognized by those who heard him during his lifetime.

The Cameraphone has been evolved through the inventive genius of two men, Whitman and Fitch.



with moving pictures, that every movement of the performers on the screen fits in absolutely with the voice of the Graphophone. To illustrate: A minstrel sketch is the subject

The choice of Higham technology was in retrospect a logical choice as Norton & Stevenson were no doubt familiar with the technology from the "inside." To what extent Norton and Stevenson adapted these machines for exhibition purpose is not known. Read & Welch's *From Tinfoil to Stereo* (p. 159) stated that Columbia made a few Higham models themselves to play concert-sized cylinders but claimed they were soon discontinued (one collector claims seeing such an original advertising card). It is understandable why Columbia would have chosen to abandon *Concert/Grandcylinder* technology as a result of the introduction of the *Twentieth Century* line of machines, namely: high expense, fragility, shipping problems, and lack of storage space; but for exhibition purposes the combination of the higher surface speed of the Concert cylinder, coupled with the increased volume and dynamic range of the Higham reproducer, would have been potent to say the least. Lambert's US bankruptcy in 1906 must have been a severe blow.

There is one known example known of such a *20th Century* machine with an upper casting enlarged and modified to accommodate 5" concert-sized cylinders and its discovery has led to this article. This machine (pictured on the cover) has the number 412 stamped in the rather long half-nut guide-foot, as well as a matching #412 on the back of the Higham reproducer. The use of assembly numbers was a practice peculiar to Columbia cylinder machines, in which certain key parts were marked to aid in the assembly and these digits do not match serial numbers (when found).

The one-piece upper brass casting is not plated or painted, but appears to have the peculiar, "orangish" patina of originally shellacked brass, and the upper right side stanchion has been notched-out 5/16" to allow the reproducer to move freely to the extreme end of the feed screw. This would imply the use of concert-sized cylinders of greater length. The gear chain on the upper casting is exposed, yielding a gear of 16 teeth attached to the phonograph mandrel shaft, communicating with a gear of 120 teeth engaging two opposing outside gears of

40 teeth each (2.5:1).

Carl Herbert described one synchronization method which places particular importance on gearing; "... The normal speed of a phonograph cylinder is 160 revolutions per minute, that of a motion picture machine crank is 60 r.p.m. If we add to the phonograph shaft or mandril a gear of say 15 teeth and have it engage a second gear of 40 teeth, we have a speed on this second shaft identical with the picture machine, or 60 per minute. Let each revolution of this second shaft make and break a simple buzzer or electric light circuit of low voltage; conduct this circuit to the projecting booth, locate the buzzer or lamp there, and no matter how far the picture operator is from the phonograph, or screen, he can maintain synchrony good enough for all practical purposes at a very low cost. Each time he sees the lamp glow or hears the buzz, he completes a revolution of his picture machine crank."

The general workmanship, even extending to tool marks, is similar to a surviving early model of Higham's first loud-speaking design, one of which was exhibited at the St. Louis World's Fair in 1904 (see p. 4) as well as the top works used on Spoor's AG. Paul Baker, a noted restorer of phonographs, has his doubts however, and thought that this machine might even have been created years afterward. Its provenance has been traced back to at least the 1950s, and intensive investigation has not shown that any rumored collectors were involved. There certainly would have been no motive for such a creation, in this form.

Another bit of evidence which implies that Cameraphone actually used this system is that on a subsequent visit to their studios, Mackey had offered a cigar to the camera operator who refused because he had to time the crank revolutions himself! The mandrel shaft gear found on this machine has 16 teeth, yielding a final ratio of 2.5:1, which would have translated into a slightly slower phono speed of 150 rev. per min. and consequently longer running time. Contemporary reviewers of *Cameraphone* productions never complained about lack of volume, but did comment on the phon-

CAMERAPHONE

The

Talking, Singing and Playing Pictures

TO WIDE AWAKE MANAGERS:

Gentlemen:—The contracts already made by this Company for the latest revolution in public entertainments, **THE CAMERAPHONE Performances and productions** cover five prominent theatre circuits (**theatres, not store shows**). Seventy cities are now contracted for and protected, a score now in operation, big money-getters, and deliveries are being rushed day and night. *Bookings must be arranged at least five weeks before the time of delivery desired and only substantial managers are encouraged.*

¶ About June 1st we will move into our new building at 11th Avenue and 43d Street, N. Y., where all our departments will be combined under one roof covering over fifty thousand feet of floor area. Then we can quadruple our output of machines and notable new productions. **Get in touch NOW.**

National Cameraphone Company
1161 Broadway, N. Y.

Telephone, 6540 Madison
Cable Address, CAMAPHONE, N. Y.

ograph's harsh tone and strident metallic ring, ironically the same words reviewers used to describe the *Kinetophone*'s sound some six years later.

One interesting topic of discussion at the time was that very few people had the vocal talent necessary to make good acoustic phonograph records: "Most prominent vaudeville actors make poor records, especially in talking acts. So true is this that among a score of high-salaried headliners so employed, barely two or three have proved to be more than provoking disappointments. The funny lines, convulsing over the footlights, prove unintelligible when reproduced by phonograph and heard through the sheet [screen]. To learn this has cost manufacturers many thousands of dollars."

The last bit of correspondence discovered at the Edison Site trails off with the Cameraphone interests applying for a license for the use of the infringing Pathé camera. Edison himself secured his position in the further development of this industry by hiring none other than Daniel Higham himself in 1908 to work with Alex Pierman on devising an improved system which would soon become the *Kinetophone* (1913). In looking back now, it may seem as if the Cameraphone Co.'s impact had been somewhat overlooked by historians, especially when one considers its run of up to two years (e.g. 1909-10 season) was considerably longer than Edison's NY exhibition of the *Kinetophone*. It is unfortunate that Edison's industrial spies never gained access to The Cameraphone Co.'s Bridgeport factory, as we might today have a better understanding of the extent of their activities. It is known that they were actively making Master recordings for exhibitions and with Norton they had the experience and know-how.

James A. Whitman in 1910 applied for a patent on a clever means of celluloid molding (1,030,364). This is especially curious when you consider Whitman's business experience, prior to Cameraphone, was as a wagon wheel salesman. Could Whitman have belatedly filed for this patent to cloak their activities during the original run of Cameraphone? Several inquiries to the Academy of

Motion Picture Arts and Sciences, as well as the American Film Institute, The Library of Congress, and the Belfer Labs at Syracuse University have all come up with nothing in terms of examples of documents, cylinders, or their corresponding films.

As wonderfully innovative, yet mechanically clever these systems were, they were also in a sense doomed from the start. The technical problem of sound and film synchronization was not fully solved until everyone agreed that both elements had to be combined into a single medium. This began to be accomplished in the early 1920s (optically) and is still the ruling method today. Yet, the irony is there. When Talking Pictures became the rage in 1927 (with *The Jazz Singer*), what did the Warner Vitaphone system use? Yes, a separate turntable and projector! Obviously the acceptance of "talkies" was a social and cultural process, as well as a technical triumph. Will the day come when historians look back at our children's video games and comment that the sounds of explosions and music appeared more desirable than speech for the characters?

The elements of the Cameraphone system (operator adjustment, durable record surfaces, amplification) were characteristic of the field for a long time. Even D. W. Griffith thought it would take a hundred years for eventual and complete success of synchronization. But we can look back at these early days and try to understand how it all happened. Research continues and the final chapter on this relatively unknown company and its inventors, backers, and artists, is obviously yet to be written. □

Special thanks to Sam Gill, Academy of Motion Picture Arts & Sciences, (Special Collections), Charles Musser, the Edison Papers Project, Allen Koenigsberg/APM, George Tselos at the ENHS, Mark Ulano, and Harry Geduld of Indiana University (The Birth of the Talkies).

Known Cameraphone Titles:

Way Down East, The Big Fig Tree, I Guess I'm Bad, The Corsican Brothers, Scenes from a Turkish Bath House, Rip Van Winkle, and Smile, Smile, Smile.

FROM THE GOLDEN AGE... *Schnabel HMV, and the Beethoven Society*

Joe Klee

Prior to the 1930s, the phonograph had been limited in the scope of "serious music" it was able to present. It was constrained by the playing time of the 78, the technical borders of the recording techniques, and the general taste (or lack of such), among the music-buying masses.

In celebration of the Beethoven Centenary in March of 1927 English Columbia had begun to record the nine symphonies with various London-based orchestras under the direction of such conductors as George Henschel, Thomas Beecham, Hamilton Harty, Henry Wood, and the world-renowned Beethoven conductor Felix Weingartner. There were various string quartets recorded by the Lerner Quartet, other chamber music by ensembles built around violinist Albert Sammons and pianist William Murdoch and the most popular of Beethoven's piano sonatas by the aforementioned Mr. Murdoch and Ignace Friedman. This was a good helping of Beethoven but it was still only the appetizer for the banquet to follow.

Actually the concept of the HMV Society recordings did not begin with Beethoven. It started in 1931 when Walter Legge (see APM, vol. viii, no. 1, p. 6), a 24-year-old copywriter with HMV, approached Fred Gaisberg with the idea of establishing a society devoted to recording the songs of Hugo Wolf, utilizing such important singers as Elena Gerhardt. The idea was to obtain enough advance subscriptions to ensure at least breaking even on recording costs. The subscribers would then receive their deluxe albums complete with notes by the eminent musicologist/journalist Ernest Newman. These discs were not sold over the counter and could not be ordered individually except as replacements for broken discs with the set. The necessary subscribers having been recruited, recording and production would proceed and soon after, the Wolf enthusiast would receive his Volume I, six discs of Wolf lieder sung by Gerhardt. It is interesting to note that although the idea was hatched by the young Legge, Gaisberg personally supervised the recording sessions, perhaps with Legge's participation. Because of the success of the Wolf Society

recordings, which got up to Volume Six and ended to include such fine artists as Alexander Kipnis and John McCormack before the project was completed. It was observed that the concept of the Society recording was valid and even had a potential for profit.

The next stage and target was the piano music of Beethoven. Artur Schnabel had given a series of concerts encompassing the entire solo piano literature of Beethoven. It seemed obvious to Gaisberg that Schnabel/Beethoven would be an excellent next step for the HMV Society Series. The problem was that Schnabel had resisted all previous attempts to coax him into a recording studio. He felt that no machine could accurately reproduce his dynamics and touch. I have also read or heard that many artists of Schnabel's generation resented the fact that the public would be able to turn their music on and off at the flick of a switch ... like an electric light or a water faucet. Whatever the reason for Schnabel's resistance, Gaisberg approached the subject with caution and more or less dared Schnabel to put his reservations to the test. Schnabel agreed and though I'm sure it was not an easy task for either the performer or the record producer, the project was both an artistic and commercial success over the next five years or so; music lovers ever since have been the beneficiaries. The 15 volumes of the series, comprising over 100 HMV shellac discs, included all 32 of the piano sonatas, the Diabelli Variations, and various other miscellaneous piano pieces composed by the genius of Bonn.

As with the Wolf series, these recordings were at first available only on a subscription basis. Eventually, HMV realized there was a market for these records among the general public and issued them in a secondary run beyond those intended for the subscribers. Both markets (boxed sets/plain wrappers) were thus served.

Eventually, at least the Sonatas, if not the whole series, were transferred to long playing records and issued by RCA Victor in a deluxe boxed set ... not available as individual LPs. In addition to the liner notes RCA provided the piano scores, as

edited by Schnabel, so that one could follow the music visually while listening to the recordings.

Today all 32 sonatas have been issued by EMI Angel (CHS 7 63765 2) on eight Compact Discs, not available individually, at least for the time being. The Diabelli Variations have been issued on Pearl GEMM CD 9378 as a single CD.

The 32 Sonatas for Piano were not recorded in chronological sequence. The recording dates stretch all the way from 1932 to 1935. The Diabelli Variations were not recorded until the Fall of 1937. The Sonatas appear on the CDs almost in sequence. Sonatas #2, 12, 16, and 27 are not in order, simply because to do so would make some CDs fall short/over their optimum playing time. At it is, eight discs time out to between 71 minutes:28 seconds to 79 minutes, which is reasonable enough, although it pushes the upper limits of CD time almost to the breaking point. With the ease of programming of most CD players, the liberties taken with the order seems to be a simpler, most space-efficient solution to the problems than a ninth CD.

As to my description of the music and performance, there is no word other than superlative. In my opinion, none of Schnabel's peers or successors have been able to challenge his pre-eminence in this classic keyboard repertoire.

Was Artur Schnabel the best choice for this project? Not only was he the best choice... he was the only choice. The truest assessment of Schnabel's capabilities was made by his teachers, Theodore Leschetizky (1830-1915). Leschetizky, a pupil of Franz Liszt and a virtuoso in his own right, told Schnabel "You will never be a pianist: you are a musician." Give it to Leschetizky that he recognized that Schnabel was a rare bird... someone to whom the music was more important than the pyro-technique. Thus, Beethoven, and posterity, is better served by a musician who doesn't appeal to the thrill seekers in the grandstand, but who plays the music thoughtfully and tastefully. This is not to detract from those, like Sergei Rachmaninoff, whose lightning speed and dazzling virtuosity amazed their audiences but rather to say that there is a value to the intelligent and subtle musicians, who, rather than calling attention to their own ability, are happy to serve the composer and his music.

Wisely did Leschetizky lead his pupil toward the then-neglected Sonatas of Schubert and away from the Rhapsodies and Transcendental Etudes of Liszt.

I have no idea who it was that first played all the Beethoven Piano Sonatas in public. It could have been Schnabel, but I don't know. Were there other pianists of the day who had all of this music under their fingers? I would assume that Leschetizky had at least a teacher's acquaintance with all this material. Did he perform it in public? If so, how much of it? I do know that Schnabel was the first to commit the totality of this music to recordings... and that these recordings set a standard of excellence which still stands and according to some, still stands alone.

Ludwig van Beethoven had been dead for more than a century by the time that Schnabel and HMV entered into this mammoth project. Even so. Beethoven had lost his hearing in 1802 and could not have heard any but the first 15 of his Sonatas, except in his mind as he composed them... or as he played them in soundless performance. One could well imagine the qualities of such idealized results. After all, Schnabel's very best successors include such pianists as Rudolf Serkin with similar strengths of intellect and taste. This is the type of musician best typified today by the 100-year-old Mieczyslaw Horszowski. This famed musician/teacher once admonished a virtuoso student that "this is a Sonata for Piano ... not a Sonata for Pianist!"

Artur Schnabel was also to record the five Concertos for Piano and Orchestra of Beethoven for HMV with the London Symphony Orchestra conducted by Sir Malcolm Sargent. He was later to re-make a number of these Concerti with Gaisberg's successor Walter Legge for EMI/Angel, the descendant of HMV. There were also recordings of at least the last two of Beethoven's Concerti for the American Victor label with Frederick Stock and the Chicago Symphony Orchestra. Being a former Chicagoan myself, I am more familiar with these Victors than I am with the HMV-Sargent recordings or the later EMI LPs with Issay Dobrowen or Alceo Galliera conducting the Philharmonia Orchestra of London in the mid-to late-1940s. My pleasure in hearing Schnabel's performance of the Emperor Concerto on that ancient Victor 78 set, particularly his transition into the final

movement "Rondo-Allegro," is matched only by my joy at the news from RCA/BMG that the performance is scheduled for re-issue.

To appreciate the compactness of the CD format, one needs to consider that we are talking about more than 25 shellac records, comprising more than 10 hours of music. Now in 2 CD boxes, each containing just 4 single-sided discs, this monumental set of Sonatas can be held easily in one hand and requires only a scant two inches of shelf space!

Schnabel's reservations about the limitations of dynamic response, while accurate enough at the time, were not entirely so. Undoubtedly, a great deal of the fidelity and excellent monaural sound of these records is due to the taste and ability of remaster engineer Keith Hardwick, yet he would not be able to transfer to compact disc anything which was not there to begin with. We are lead therefore, to the obvious conclusion that there was more fidelity and dynamic range on these 1930s recordings than the (mostly) acoustic machines of the day were able to reproduce. If one can, as did Keith Hardwick, amass a set of the Beethoven Society HMVs in mint, or near mint, condition, wonders can be worked. Artificial echo and other means of gilding the lily are neither necessary nor proper.

The fact that of the 32 sonatas only a scant half dozen or so are well known to the general mass audience (and of these only three could be accurately referred to as common). If there are any pianists of ability and renown who have not committed the Big Three (the *Moonlight*, the *Pathetique* and the *Appassionata*) to disc at least once in their career, I cannot think who they would be. Even Horowitz, no Beethoven specialist he, recorded all three for CBS, with varying results it's true... but record them he did. It seems to have been assumed (by someone, some time) that Beethoven Piano Sonatas with nicknames would sell better. This was rather a presumptuous decision, because while some were christened by the composer (e.g. the "Hammerklavier"), others were named by publishers or even worse, God forbid, critics (e.g. the "Moonlight"). So we have the Moonlight Sonata, which Beethoven did not himself designate by that name, recorded by every Rubinstein, Cliburn, and Horowitz, whereas the Sonata that Beethoven called the "Hammerklavier" was not recorded by any of the

three major piano titans of the 20th century. However, it was recorded by Schnabel, and marvelously so.

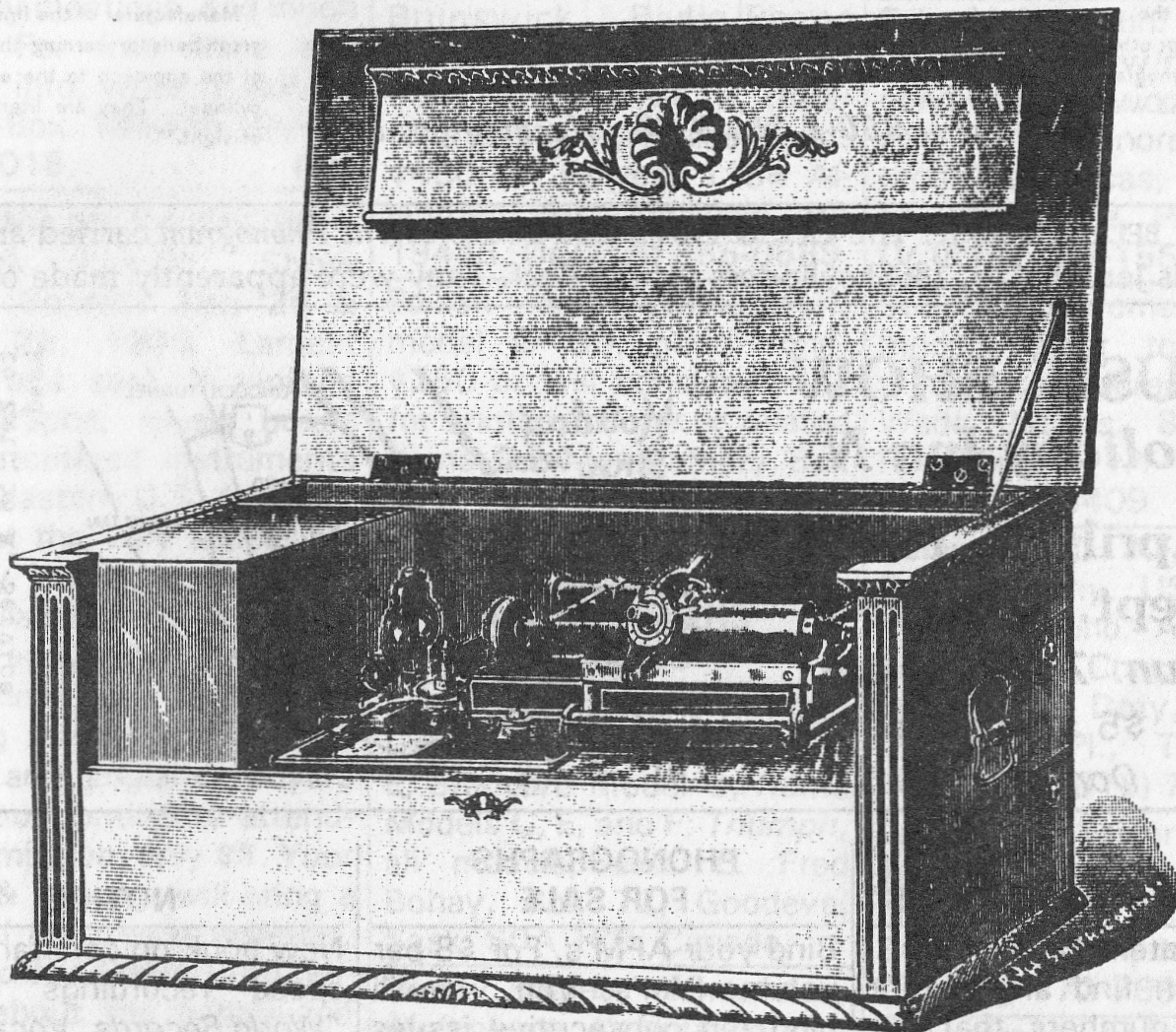
Of the complete Sonata recordings listed in the most recent Schwann catalog, some of the illustrious names include Claudio Arrau (11 Philips CDs, including various other piano works of Beethoven), Daniel Barenboim (on a dozen Deutsche Grammophon CDs), Vladimir Ashkenazy (on 10 London CDs), Wilhelm Kempff (on nine DG CDs), Alfred Brendel, both on Philips (11 CDs) and Vox (8 CDs), as well as the Schnabel recordings reviewed here. Some, such as Glenn Gould, have recorded much of this music (6 Odyssey CDs), but not all of it. A case can even be made for such individual performances as Serkin's recording of Opus 27, #2 in C Sharp Minor aka "The Moonlight Sonata" or Richard Goode's powerful rendition of #29 in B flat, Opus 106, aka "The Hammerklavier."

Whatever the merits of any complete set, picking and choosing individual performances, you may well wish to have these historic recordings for comparison's sake. If it's got to be just one complete set, I'd still opt for Schnabel. He was generationally closer to this music than any of the other listed completists... and while my sampling of the other sets has been on a most limited basis (e.g. one hearing on the radio), I still find myself referring to Schnabel as the source for comparison whenever any question of interpretation comes up.

The booklet which comes with the set includes essays in French by André Tubeuf and in English by Max Harrison (whose notes are translated into German as well). All Sonatas are listed in the order in which they appear on the disc, with movement, description, timing of movement, and total timing of each disc. Also listed are recording dates for each individual sonata as well as the HMV master numbers and issue numbers. Lacking the complete scores which might well outweigh and out-shelf-space the discs themselves, one could not ask for more.

And remember to thank Artur Schnabel, Fred Gaisberg, Walter Legge, and Keith Hardwick for the time and effort they devoted to this project... and above all, forget not to thank Ludwig van Beethoven, and other supernatural forces, for bringing all this together in service of the music and the experience. □

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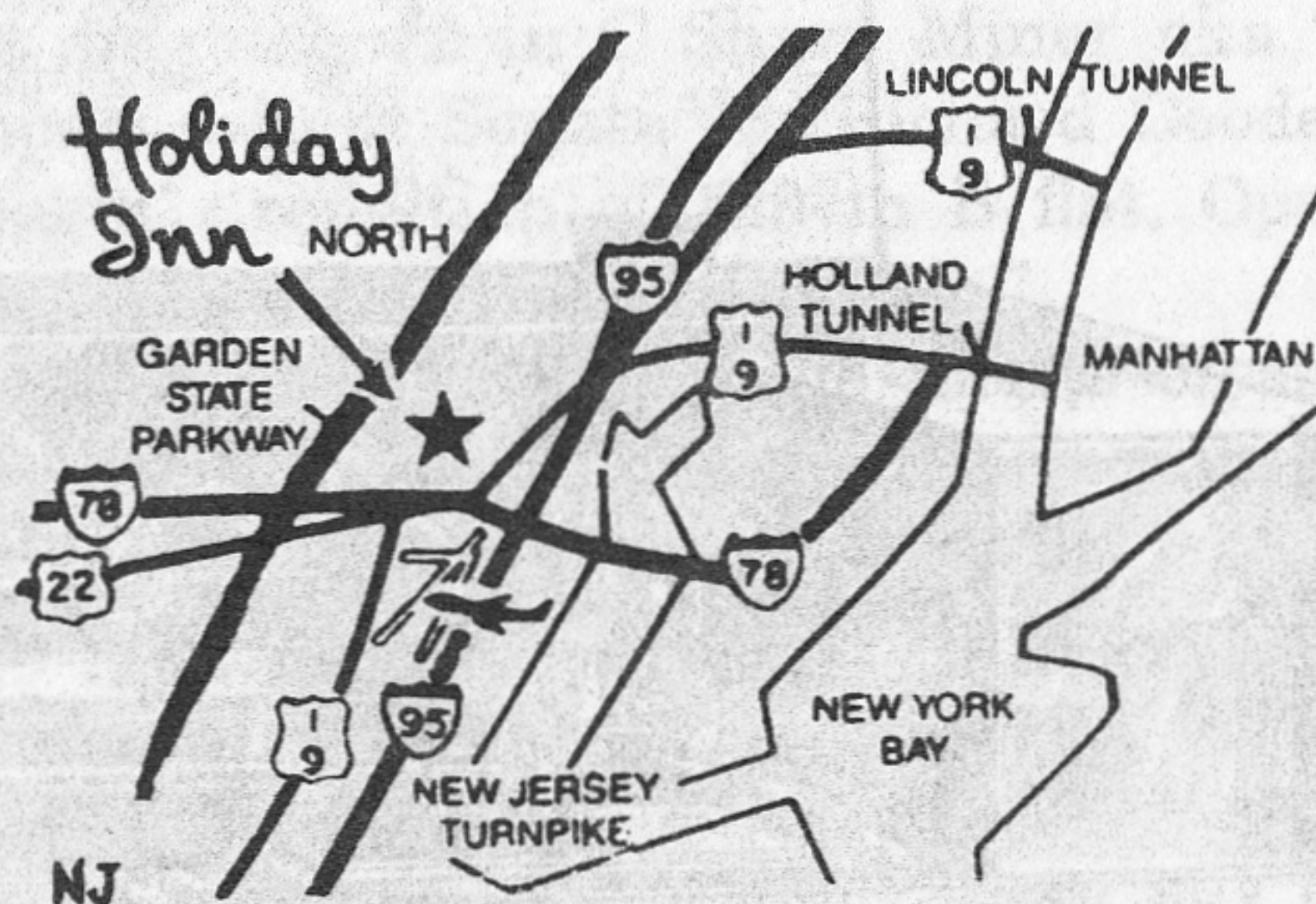
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The Historic Record (Quarterly), founded 1986, 10£ for airmail subscription. Send for sample copy to J. R. Wrigley, 185 The Wheel, Ecclesfield, Sheffield S30 3ZA, England.

Talking Machine Review successor to Ernie Bayly's magazine, 15£ for surface subscription, sample copy for \$5 Int'l money order. TMR, 105 Sturdee Ave., Gillingham, Kent ME7 2HG, England.

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Two oak Victrola IV's, \$150 each; oak Silvertone \$300; Brunswick, \$350; Sonora, \$400; Call for more details. Erren Barnhard (*The Piano Man*), E. 321 Olympic View St, Belfair, WA 98528. Or (206) 275-5050.

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Phonographs, music boxes, piano rolls, records, cylinders, Edisonia for sale. Also this business is for sale; only \$5 for wholesale inventory list. **Ralph Woodside**, 51 W. Main St., Georgetown, MA 01833. Or (617) 373-5947.

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Brunswick Radio/Phono console, 1924 model BR-160, Radiola AR-812, Ultratone head, very nice cond. \$450. D. Boyles, 1154 Allentown Rd., Lansdale, PA 19446. Or (215) 855-0689.

Edison disc phonograph, model C-150, good cond. \$250 or will consider trade for another phono or related items. Don Montgomery, Box 310, Littlefield, AZ 86432.

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Edison phonographs wanted: *Gem*, uncased Models A & E; *Standard* Model G; *Home* Models C, E, and F; *Triumph*, all models, exc. E. Fred Bohay, Box 72, Goodeve, Sask. S0A 1C0, Canada.

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Amet cylinder phonograph with 1, 2 or 3 springs, and flip down door. Al Koenigsberg, 502 E. 17th St., Brooklyn, NY 11226.

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I buy old jukeboxes, all makes & models from 1930s - 1950s. Also parts, literature, remotes, speakers and related promos. Tom Tresch, PO Box 842, Middlebury, VT 05753. Or (802) 388-1766.

Edison 2-4 min. Standard cylinder player w/o horn, any cond. Also a wooden tone-arm for a Sonora phonograph. Paul Lucas, 355 Plum St., Bellefonte, PA 16823. Or (814) 353-1554.

Sonora Supreme, upright model. Other top Sonora models considered. Thanks. Wade Jacobs, 8 Croyden Rd., Mineola, NY 11501. Or (516) 741-8409.

Columbia AD. AF, AG, AS, GG, N; any US/Lakeside cylinder phono. Also Victor long-throat Concert reproducer. Dale Doty, 1923 S. Delaware Pl., Tulsa, OK 74104. Or (918) 744-8709.

Looking for Edison Opera or Edison Class M or E electric phono. Stuart Miller, 16 E. 8th St., Clifton, NJ 07011. Or (201) 772-7699.

Phonograph collectors are invited to join the California Antique Phonograph Society (CAPS), and may send \$12 for a one-year U.S. membership (Jan.-Dec.). This fee includes the Newsletter and meetings in W. Covina, CA. Send SASE for more information. C.A.P.S., P. O. Box 67, Duarte, CA 91010.

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Smooth wood horn for Victor School-house machine (XXV). Will pay premium price for one in excellent condition. Bill Feiner, 9747 Crestwick Dr., St. Louis, MO 63128. Or (314) 843-0610.

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Mechanism for Edison phonograph doll. Don Wick, Box 25332, Colorado Springs, CO 80936. Or (719) 598-7146.

Cabinet for Amberola IA, horn for trademark Berliner; Cameraphones & unusual portables, anything Talkophone. Have some parts/machines for trade. Brian Bosch, 3221 Suncrest Blvd., El Cajon, CA 92021-4221. Or (619) 588-6884.

Need Edison 11-panel cygnet horn. Steve Fish, Koburgerstr. 11, W-1000 Berlin 62, Germany.

Horn for trademark *Berliner*; oxidized parts for Edison *Idelia*; crank, front-mount crane, C or H reproducer. Phillip Drexler, 1175 E. Ripley Ave, St. Paul, MN 55109 Or (612) 771-8630.

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Want Schwann Artist Listing issues of 1954-1958. Any year is ok. Top price will be paid. K. Soma, 2531-69 Ohzenji, Asoh-ku, Kawasaki 215, Japan.

Records by Fletcher Henderson, Harry Richman, also Columbia 14000 series and Edison thin records; state price/cond. on list. Thanks. Joseph Coniglio, 73 Lillian Rd., Nesconset, NY 11767.

For major biography of Lillian Russell, I am looking for sources of her recordings, especially early ones, supposedly by Edison (1890?). Can you help? Thanks. Prof. Don Schwartz, Dept. English/Speech, Humanities Division, Peru State College, Peru, NE 68421. Or (402) 872-3815.

RECORDS WANTED

Want Edison cylinder records *Lucky Jim* #8217 sung by Lotus Qt and #1526 sung by Gaskin. State cond. & price. Fayette Branch, West Neck Rd., RR 1, Box 413, Nobleboro, ME 04555.

Want Gigli 45s 7EB6016/7EB6019; Vol. 3 *The Record of Singing* LP & literature; opera cylinders. Barry Ashpole, 377 Soudan Ave., Toronto, Ont., Canada M4S 1W6.

Mexican, Cuban, French Edison 2-min. cylinders, incl. Mary Garden, violinist Jose Rocabruna, L. Andersen, PO Box 81, Bisbee, AZ 85603. Or (602) 366-5274.

Marches on 7" Victor records, pre-Nipper & Nipper w/ wavy print. Eric Gremm, 54 Coburn Rd., Tyngsboro, MA 01879.

Need Berliner discs #01301-01304 (Haydn Qt.); am also looking for brown celluloid cylinders with wax cores; Black *Indestructible* cyls with numbers below #600; unbreakable German cylinders called *Lambert Walzen*. Also *Russell Indestructible* box and white or orange Lambert cylinders. *Tempophone* lateral reproducer. Top prices or trade. Al Koenigsberg, 502 E. 17 St., Brooklyn, NY 11226. Or (718) 941-6835.

Need baseball records, baseball cylinders, sheet music, etc. Warner Fusselle, *Major League Baseball*, 3 Empire Blvd., S. Hackensack, NJ 07606. (91)

Want to buy military and concert band records (Sousa, Pryor, Prince, etc.), brass, woodwind, percussion solos, duets, trios, etc. All labels, all speeds. Send your lists. State condition and price. Frederick Williams, 8313 Shawnee St., Philadelphia, PA 19118. (89)

RECORDS WANTED

Rock and Country 78s about hot rods & cars. Need complete spring-barrel & horn elbow for Victor II, & orig. Gem cone horn. Tom Novak, 6488 Barker Rd E., Gilbert, MN 55741.

Looking for jazz and foxtrot Edison DD records. Please send price/description, very good cond. only. Kenneth Keeton, 121 5th St., Neenah, WI 54956.

RECORDS WANTED

Want quality 78s & cylinders for purchase or consignment. Write for our free brochure. Nauck's Vintage Records, 6323 Inway, Spring, TX 77389.

Want Cal Stewart on Concert cylinders and Berliner discs, 2/4 min. cylinders, etc; Hank Williams on 78s. Bill Greis, 1059 Ocean Heights Ave., #1005, McKee City, NJ 08232.

RECORDS WANTED

Photos wanted of recording stars: Ada Jones, Billy Murray, Billy Jones, Ernest Hare, Henry Burr, Irving Kaufman, Collins & Harlan, Vernon Dalhart. George Schroeders, 2241 W. Main, Houston, TX 77098.

Sousa! Gilmore! on Berliner records & brown wax. Dan Reed, PO Box 169, Victorville, CA 92353.

Acoustic classical orchestral discs (major orchestras), opera/instrumental discs (major artists), WWI related discs, any Berliner 7" discs. Peter Muhr, 23 Tappen Dr., Melville, NY 11747.

Banjo recordings, especially Parke Hunter solos, & Mays/Hunter duets. Also banjo ephemera & music. Will buy or trade. Eli Kaufman, 202 Capen Blvd., Amherst, NY 14226. Or (716) 836-6432.

Collector looking for comedy 7" records on *Berliner*, *Victor*, *Zonophone*, *Columbia*, *Standard*, etc. Cash or trade my cylinders for them, not all are comedy. **Bill Greis**, 1059 Ocean Heights Ave., #1005, McKee City, NJ 08232. Or (609) 484-9375(89)

E. Cantor, Valentino, Ruth Etting records wanted. Also Jolson on Victor & Brunswick and ephemera, autographs, etc. Send your list! Aaron Lewis, 274 N. Prospect Ave., Bergenfield, NJ 07621.

Want Jolson recordings on Victor, Columbia, & Brunswick labels. Call or write. Thanks. Paul Mattei, 1333 Third Ave. N, Onalaska, WI 54650. Or 608-781-0970.

Wanted: *The Toymaker's Dream* on Blue Amberol #5665. Thanks. Joe Pengelly, 36 Thorn Park, Manna-mead, Plymouth, England PL3 4TE.

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Whether you collect LPs, 45s, 78s, or Edison Diamond Discs virtually every record you own or purchase is afflicted with a wide range of dirt and contaminants, even mold and mildew. In addition vinyl surfaces are soiled with sticky mold-release compounds.

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Tennessee Mountaineers, Vic 20860, D. H. Bilbro, Victor, McFarland & Gardner ("Clover Blossoms") Voc-5126, Wm. & Ephrim Woodie Victor & Columbia's. Thanks. Sherman Tolen, 3264 Silsby Rd., Cleveland Hts., OH 44118.

Looking for Pathé hill and dale records. Please send price, cond. & song title. Kenneth Keeton, 121 Fifth St., Neenah, WI 54956.

B. A. Rolfe on Edison; Isham Jones Brunswicks (1930+), Jack Crawford on Victor. Will Siegfried, 1235 N. Arthur Ave, Fresno, CA 93728.

Want record dusters; 78 rpm blues and jazz records. Also interested in wooden horn phonographs. Call or write. Ken Cancienne, 2501 Weatherby, #252, Arlington, TX 76006. Or (817) 277-7308.

Collector seeks classical 45 rpm singles and boxed sets. Duane Goldman, 1820 LaSalle St., St. Louis, MO 63104. Or (314) 621-3029.

Recordings from 1929-32 of Sousa Band broadcasts, perhaps on 16" records. Paul Bierley, 61 Massey Dr., Westerville, OH 43081.

Want 78s A. Cortis' Chenier on HMV and Parlophon. Mostyn Thomas songs on Columbia; Nelson Eddy Whale at Met album. William Kent, 2960 Divisadero St., #4, San Francisco, CA 94123.

Wish to purchase #8196 "Marion" by Collins & Natus. Any collectors interested in central PA picnic July/Aug? J. Ertel, RR 3, Box 681, Williamsport, PA 17701. (94)

Cornet solos, will pay generously, especially on brown wax or Berliner. John Reid, 6 Queensway, Merrimack, NH 03054.

RECORDS WANTED

Collecting *Russian and German* language records, discs & cylinders. What do you have? Bill Alewine, 3060A Von Steuben Pl., West Point, NY 10996.

Records of Michael Signorelli or Forrest Lamont. Thanx. Dennis Linehan, 5 Kingfisher Dr, Smithtown, NY 11787

2-min. cylinders wanted: domestic, foreign, band, opera. Spencer: Ed 8656, *Uncle Tom's Cabin*; 8879 *Jekyll-Hyde*; Clarke-Hazel: Ed 9077 *Swiss Boy*, 9125 *Friendly Rivals*; Clarke-Zimmerman: Ed 9101 *Robin Adair*, 9245 *Cousins*; Jules Levy: anything; Davenport: Ed 9053 *Bludsoe*, 9087 *Lasca*. Thanks. L. E. Andersen, Box 81, Bisbee, AZ 85603. Or (602) 366-5274/5253.

Information sought on the 78 rpm Voice Letters recorded by servicemen at USOs during WWII. Info on specific collections of these discs or anything on the manufacture of the blanks and the USO recording booths would be greatly appreciated. Ned Connors, 29 Allen Ave., Barrington, RI 02806. Or (401) 246-0164. (90)

Want Monarch 4210: *In the Shade of the Pyramid* by Frank Stanley; Victor Grand Prize 4275: *'Neath the Pines of Vermont* by J. W. Myers. Top prices paid for E+ only. David Rocco, 1594 41st Ave., San Francisco, CA 94122.

Seeking records or cassette dubs of 78s of Chick Endor made in England. Don Chichester, Box 1031, Gilbert, WV 25621. Or (304) 664-8586.

Opera ephemera, Irish singers and composers wanted. Top prices paid. Derek Walsh, 25 Sundrive Park, Kimmage, Dublin 12, Ireland.

RECORDS WANTED

Vitaphone & other early talkie soundtrack discs wanted, or tell us what you have for international inventory. Ron Hutchinson, 5 Meade Ct., Piscataway, NJ 08859. Or (908) 463-8521.

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Cal Stewart: Your Uncle Josh, audio-tape based on 1981 book, \$20. HHP Books, PO Box 18455, Fairfield, OH 45018.

Reserve your reprint of 1914 Edison disc phonograph & artists catalog, 16 glossy pages, 68 photos. Send postcard to Ron Dethlefson, 3605 Christmas Tree Lane, Bakersfield, CA 93306.

PRINTED ITEMS WANTED

Old phonograph and record catalogs & supplements bought, sold & traded, especially pre-1910. Please write to *Tim Brooks*, Box 41, Glenville Station, Greenwich, CT 06831.

Unbelievable reward paid for location of Edison/*North American* cylinder record catalog, **Bulletin No. 1**, dated APRIL 1, 1892. For article on 1911 *Wizard Cylinder Phonograph*, need old ads, catalogs, original selling price. Also info on pres. Wm. Rotter or inventor Pliny Catucci. Let us know if you wish a copy of our forthcoming **Lambert Discography**. Thanx. A. Koenigsberg, 502 E. 17 St., Brooklyn, NY 11226.

Want old Radio catalogs from the 40s and 50s, such as Allied, Lafayette, Olson, etc. Press Hayes, 8208 Hickory Hill SE, Huntsville, AL 35802.

Edison Blue Amberol Recordings, 1912-1914 by Dethlefsen (Vol. 1). Also Sidney Carter's Blue Amberol Numerical Catalog. Henry Quade, Box 127, RR 3, Good Thunder, MN 56037. Or (507) 278-3391.

Want to buy copy of *Edison Disc Recordings* by Ray Wile; also other catalogs listing Edison DD records. Contact: Larry Westholm, 1930 E. Sparrow Dr., Pt. Mugu, CA 93041.

Record sleeves for Brunswick, Victor, Perfect, Melotone, Oriole, Banner, Columbia, Electro Disc, Romeo, Timely Tunes, Sunrise, Gem, Bluebird, Crown. Blaine Young, Box 1664, Minot, ND 58702.

Back issues wanted of *The Phonogram*, 1891-93; *Edison Phonographic News*, 1894-97, and others. APM

MISCELLANEOUS WANTED

Want badly: manuals, ads, catalogs and literature on **Columbia** coin-operated *Graphophones* (floor model or table top). Original or xerox. Thanks. **Bill Greis**, 1059 Ocean Heights Ave., #1005, McKee City, NJ 08232. (91)

ITEMS FOR TRADE

Hughes Stylus Pathé adapters for reproducers. Also phonograph toys and novelties. Charlie Weatherbee, 2120 The Crescent, Clermont, FL 32711. Or (904) 394-3971. (89)

Meisselbach motor No. 16, w/ Okeh turntable & crank. Does not run. Trade? Rick Pargeter, 503-686-8034. (Oregon).

Have many Dalhart Diamond Discs & want to trade (or buy) to improve my collection. Brooks Low, 1211 West Lake Ave., Guilford, CT 06437.

Trade or sell: Brunswick console RA Ultona #279944; Victor mahogany VV-XIV #27462; Victor VV-IX; matching stand. Write for details & make offer. John Bittance, 17767 Rapids Rd., Hiram, OH 44234.

Bettini arm for *Home* phonograph, mounted on upper half of early Home, Horns: Victor Schoolhouse, other Victors, Standard Talking, Echophone, others. Edison two-speed attachments. Will trade for items on my want list. Alvin Heckard, RR1, Box 88,, Lewistown, PA 17044.

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Edison Amberola diamond needles, \$20 ppd. J. J. Papovich, 53 Magnolia Ave., Pitman, NJ 08071. Or (609) 582-8279.

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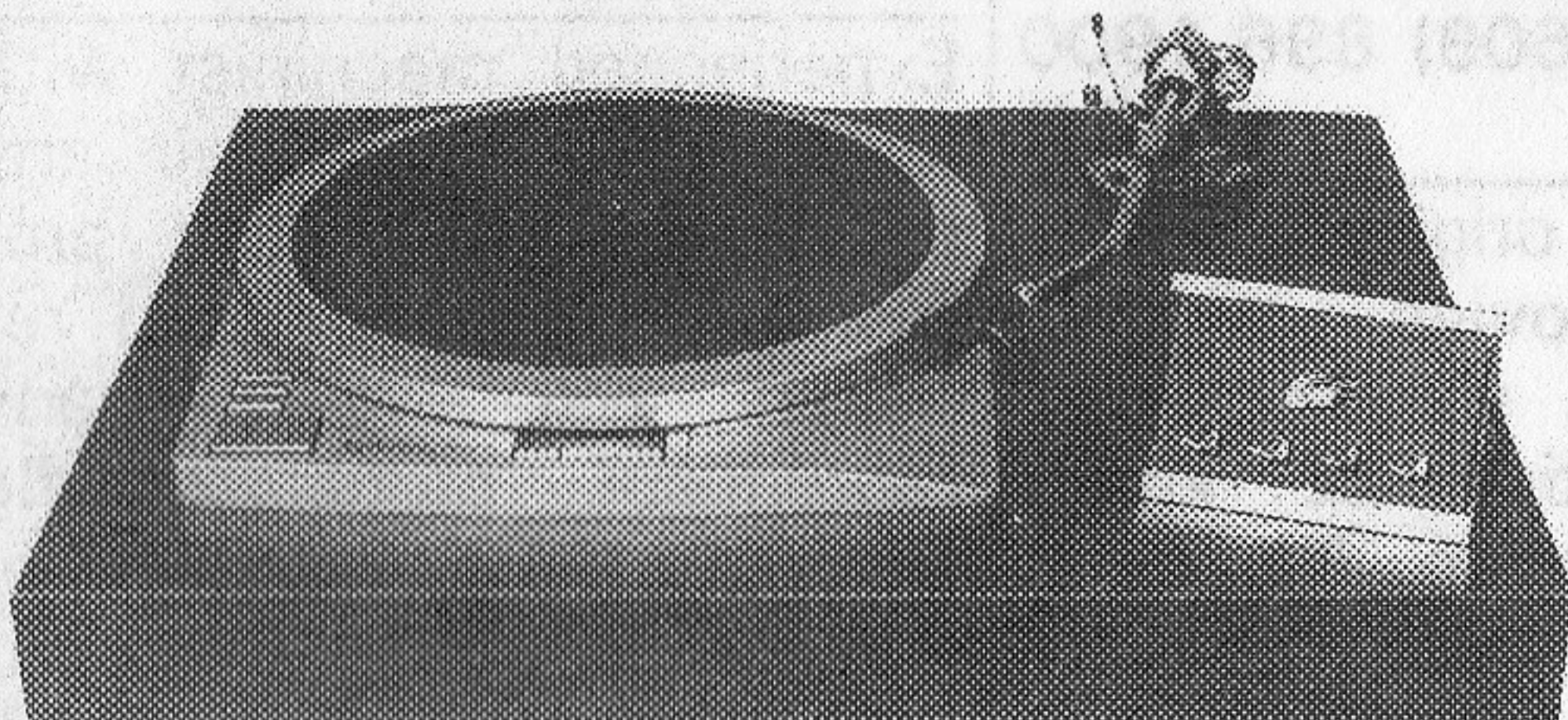
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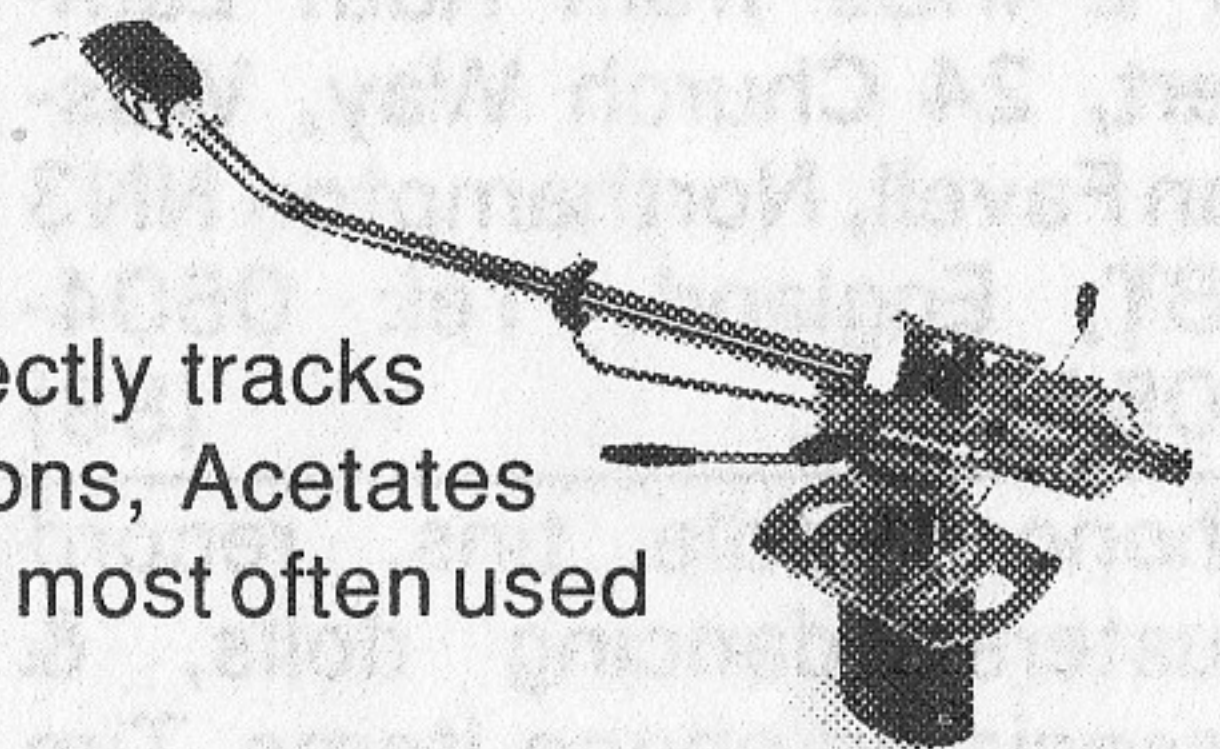
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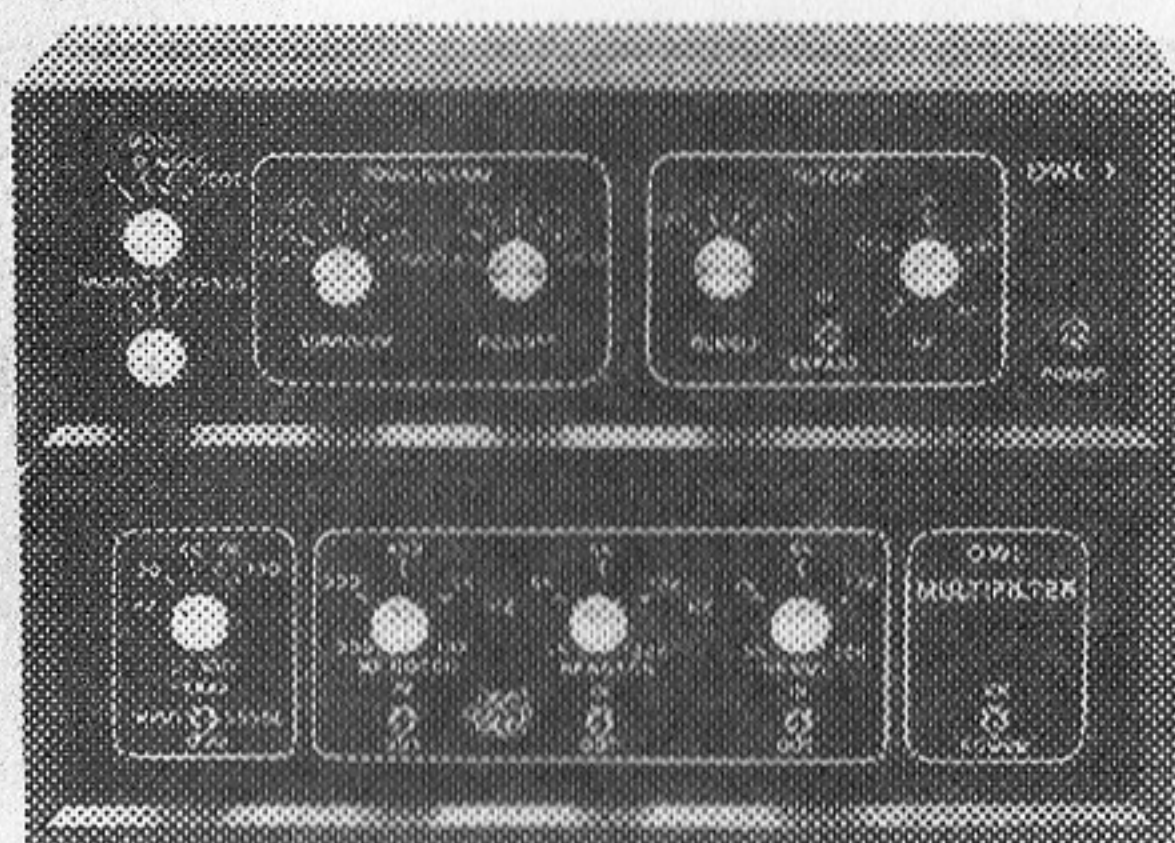
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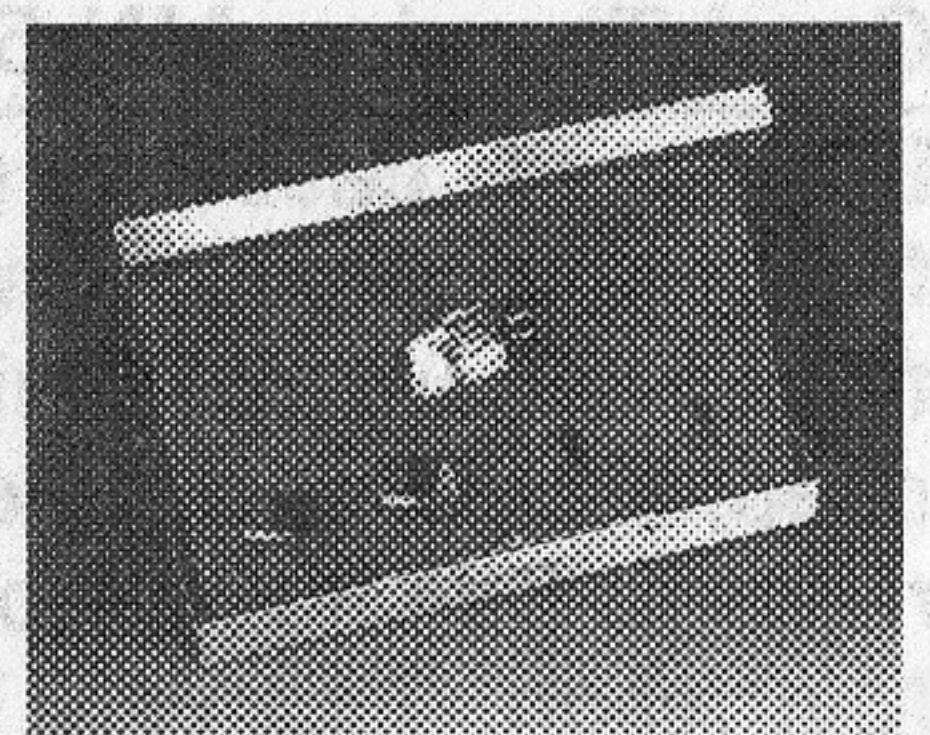
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Phono needle tins, record dusters, dancing dolls, & associated phono items. Tim Tytle, 323 NW 16th St., Oklahoma City, OK 73103.

Billy Murray: very interested in learning about life & history this singer. Any info out there? Larry Levitz, PO Box 5081, Kendall Park, NJ 08824.

Want: Grand cob organ & large cobs. For sale: Standard A small open works disc phono, black/brass striped horn, works fine. Henry Quade, RR3, Box 127, Good Thunder, MN 56037.

Base and case is missing from my Bergmann stock ticker: about 8" wide, 5" deep, 9" high. I would like to restore. Can you help? Hugh Matheson, 153 W. 27th St., New York, NY 10001. Or (212) 675-5081.

Seeking any information regarding the 1893-1897 Chicago Talking Machine Co. Photos, orig. literature, xerox copies, on Douglass, Babson, Dickinson, etc. Thanks. George Paul, 126 Main St., Mt. Morris, NY 14510.

MISCELLANEOUS WANTED

Edison memorabilia, advertising posters, banners, pictures, mementos and non-phonograph equipment. Contact: Tammy Bey, Edison Venture Fund, 997 Lenox Dr., #3, Lawrenceville, NJ 08648. Or (609) 896-1900 x30. (94)

Source of original Victor (silent?) movies sought, made 1914, showing in 7 reels operation of Victor plant in Camden, NJ. Orig. shown at Plaza Theatre (6500 feet of film!). Any leads? Herman Paikoff, 10 Riverside Dr., Binghamton, NY 13905.

Any info on the Green Bros. All-Star Trio, etc. Posters, pictures, programs, mint records, etc. L. Green, 25 Knollwood Ln, Darien, CT 06820.

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